

# Ruido en los formatos: cuestiones en la descripción de grabaciones sonoras.

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# Ruido en los formatos: cuestiones en la descripción de grabaciones sonoras



Lic. Eduardo P. Giordanino

Lic. Daniel H. Spina

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## Martha Argerich

Born in Buenos Aires, Martha Argerich was enrolled for piano study at the age of five by her mother with piano teacher Vincenzo Scaramuzza. He stressed lyricism and feeling: "When the sound is empty," he said to her, "it sounds like a pair of pants walking into the room with nothing inside them." She made her debut playing a Mozart concerto when she was eight, mentally preparing herself for the concert by making herself believe that, "if I missed a single note, I would explode." She did not miss a single note. In 1955 her family moved to Europe, where she studied in Switzerland with Madeleine Lipatti, then with Nikita Magaloff and eventually with Friedrich Gulda, an early idol.

In 1957, at the age of 16, she won the Geneva International Competition and the Ferruccio Busoni International Competition within three weeks. At the Bolzano Competition she met Arturo Benedetti Michelangeli. When she was about 20 and in the throes of an artistic crisis, she... [Read More](#)

### MP3 Albums

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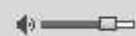
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# Los Piojos





## Music at the Gardner



ongest-running museum music program in the nation, the Gardner Museum's ert series enters its 82nd consecutive season this September. Concerts are held in useum's intimate and atmospheric Tapestry Room gallery, including rmances by the museum's own [Gardner Chamber Orchestra](#), world-renowned iber music groups and soloists, and several of the most talented young musicians rming today, many of whom have won prestigious international competitions.

r the direction of [Scott Nickrenz](#), programs include the Sunday Concert Series and g Artists Showcase on nearly every Sunday afternoon from September through . The museum also hosts Thursday evening concerts, as part of [Gardner After s](#), including the popular [Composer Portraits](#) series of new music concerts and the n of [Jazz at the Gardner](#). The museum also offers free [podcasts](#) of concerts rded live from the Tapestry Room, a great way to get a taste of our concert series e first time, listen again to your favorite concerts from past seasons, or preview a of the upcoming season's performers, right here on our website.

our [email list](#), or request a print brochure by contacting the Music Department at [concerts@isgm.org](mailto:concerts@isgm.org). Come enjoy an afternoon or evening of music in the museum — ticket prices include museum admission!

### Concert Highlights



#### YOUNG ARTISTS SHOWCASE - NOVEMBER 16, 1:30 PM

JOSÉ FRANCH-BALLESTER, clarinet  
*First Prize Winner, 2004 Young Concert Artists  
International Auditions*  
ANDRIUS ZLABYS, piano

- Debussy: Premiere Rhapsody for clarinet and piano
- Brahms: Sonata in E-flat Major, Op. 120, No. 2
- Poulenc: Sonata for clarinet and piano
- Lounsbury: Fantasia on themes from La

### Music

#### Music at the Gardner

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Recording Archives](#)

For more information, or for a concert brochure, please contact the Music Department at 617 278 5150 or [concerts@isgm.org](mailto:concerts@isgm.org).

Pictured above: Fra Angelico,  
**[Death and Assumption of the Virgin](#)**  
(detail), ca. 1432

### Ticket Prices

Adults \$23  
Seniors \$18  
Members \$15

# Características distintivas de las grabaciones sonoras

- Tangibilidad
- Portabilidad
- (In)visibilidad
- Repetibilidad
- Temporalidad
- Receptividad
- Manipulación



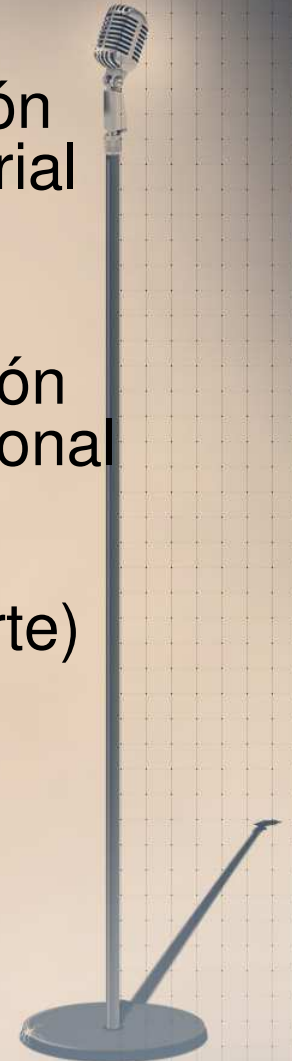
## Precisiones sobre grabaciones sonoras, fonogramas y ringtones

Fonograma “es la grabación original de una ejecución musical. Es un bien inmaterial cuyo soporte material original es el ‘master’” (CAPIF)

ISRC. Código internacional normalizado de Grabación (norma ISO 3901, 1988). La Federación Internacional de la Industria Discográfica (IFPI) es la agencia internacional, en Argentina CAPIF desde 1989. Identifica las grabaciones (cada track, no al soporte)

### Circulación y difusión

- Cae el CD como soporte de difusión
- Crecimiento del DVD
- Piratería 60% del mercado total (China, 90%)





## Circulación de fonogramas y ringtones

### Fonogramas. Ventas por soporte en Argentina, 2002-2006

<b>Año</b>	<b>CD</b>	<b>Casete</b>	<b>DVD</b>
<b>2002</b>	89,30%	9,70%	1,00%
<b>2003</b>	91,90%	6,90%	1,20%
<b>2004</b>	91,90%	4,80%	3,30%
<b>2005</b>	92,80%	3,00%	4,20%
<b>2006</b>	92,20%	1,70%	6,10%

Fuente: OIC, *Estadísticas de fonogramas (2008)*

### Música en el mundo, venta de unidades y facturación, 2001-2003

<b>Año</b>	<b>Unidades</b>	<b>Facturación</b>
<b>2001</b>	3.155.400.000	37.110.200.000
<b>2002</b>	2.909.000.000	34.628.700.000
<b>2003</b>	2.746.500.000	32.036.000.000

Fuente: IFPI, *The recording industry in numbers*, Londres, 2004



# Circulación de grabaciones en Argentina

## Argentina

El 7% de la población de entre 11 y 35 años son *bajadores* de música digital (aproximadamente 1.094.570 personas). Del análisis de los datos deducimos que en el año 2006:

- bajaron un promedio de 10,7 canciones por semana (9 en 2004 y 22 en 2005),
- 556 canciones por persona,
- 608.580.920 canciones bajadas a través de Internet.
- 14 millones de CD (92% del mercado, ventas digitales 3,8%)

40 millones de celulares (50 países con más de 100 celulares c/100 habitantes)

=> Convergencia (comunicación + fotos + fonogramas + grabaciones)

Ringtones (monofónicos, polifónicos, true tones)

Toing vendió en 2005 más de 15,5 millones de melodías (SADAIC: + \$ 2 millones).

En 3 años, más de 40 millones de descargas.

**Fuente: Mateu (2008)**



## Las redes como proveedoras

- Redes P2P
- Servicios de alojamiento de archivos
- Descargas vía FTP
- Descargas de sitios propios de grupos, conjuntos, asociaciones, compañías, etc.





## Intermezzo. Assai vivace ma serio

# Los formatos y sus consecuencias

1. El soporte digital y su familia (CD, SACD, OpenCD, CD Pluscore)
2. Las grabaciones en formatos sin pérdida (ape, flac, mpc, wv, ogg, etc.)
3. Las grabaciones en formatos con pérdida (mp3, mp2, wma, real media)



# Las grabaciones sonoras en las bibliotecas

1. Capítulo 21 (en especial 21.18 a 21.21: Obras musicales)
2. Capítulo 25 (en especial 25.25 a 25.35: Obras musicales)
3. Capítulo 5: música impresa
4. Capítulo 6: Grabaciones sonoras
5. Capítulo 1: generalidades sobre la descripción

**Allegro con brio**

